ROYAL COPENHAGEN ANNUAL CATALOGUE 2015

240 YEARS OF REINTERPRETATIONS OF PATTERN NO.1
WELCOME TO 240 YEARS OF REINTERPRETATIONS OF A CLASSIC: BLUE FLUTED PLAIN

"Interior with young woman from behind" (1903-04)
VILHELM HAMMERSHØI, Danish painter 1864-1916
Oil on canvas, 61 x 50.5 cm. Randers Kunstmuseum

It all began in 1775 with the Blue Fluted Plain pattern. For over 240 years, through changing times, this pattern has shown its endurance and vitality. For over 240 years, it has inspired exploration and reinterpretation. The classic Blue Fluted Plain pattern was the first Royal Copenhagen dinnerware design. Today, it is still loved and appreciated all over the world.

The tureen on the cover of the catalogue is not for sale. It was produced for Royal Copenhagen’s 225th anniversary in 2000, and was only made in small numbers. It was re-created from the original tureen shown in Hammershøi’s 1904 painting “Interior with young woman from behind.”
PATTERN NO.1
THE STORY SO FAR...

Over 240 years old, Blue Fluted Plain is more than just a dinner service design. Like words on paper, the hand-painted blue lines tell a story. Of its own unique history. Of the anticipation of conviviality and good times. That your guests will appreciate and feel appreciated in front of a beautifully set table. And that nothing is too good for those you love.

For over 240 years, the pattern’s beauty has left its brushstrokes over our hearts. It has been reconsidered and reappropriated. Painted on new shapes, in new colours. Each reincarnation created with the greatest respect for the original pattern. Take a little bit of this history in your hands and feel for a moment the beauty in the details.

PATTERN NO.1 – A PIECE OF DANISH HISTORY
The story begins in 1775. Across Europe and particularly in Meissen, Germany, porcelain production and decoration began to emulate that of China with its predominantly blue, hand-painted patterns. China was the birthplace of porcelain creation; its exports represented wealth and refined taste and had become a valuable commodity.

Early on in Royal Copenhagen’s history, a Chinese-influenced pattern was simplified and pared down to become the factory’s signature Blue Fluted Plain design. Since it was the company’s first design, it was called Pattern No.1. To this day, each piece of Blue Fluted Plain has a “1” painted underneath.

WHITE GOLD
At the beginning of the 1700’s, Meissen was Europe’s sole manufacturer of porcelain. At the time, porcelain was considered to be “white gold” and in the race to discover the secrets of its manufacture, wealthy investors supported chemists and alchemists, often in dangerous endeavours.

The race was ended in Meissen in 1710, when the Elector of Saxony, Augustus II the Strong held captive a man who claimed to be able to create gold. Eventually, under duress, this ‘alchemist’ created porcelain for the Meissen factory. Meissen retained its monopoly until 1774 when Frantz Heinrich Müller managed to produce porcelain in Copenhagen. Müller was a skilled mineralogist, and the laboratory where he performed his experiments was located at Amagertorv, Copenhagen, not far from Royal Copenhagen’s flagship store today.

ORIGIN OF THE NAME
The original Danish name for Blue Fluted Plain is “Musselmalet” or clam-painted. Some believe this is because the fluted shape is reminiscent of a clam or seashell, but it is in fact based on a stylised erysanthemum and cinquefoil motif. This elegant design, its blue colour and the distinctive fluting together create dinnerware that has long been associated with Denmark.
Blue Fluted Plain has evolved since its inception but has always retained certain fundamental characteristics. At the turn of the millennium, Royal Copenhagen entered a new era and the well-preserved pattern was renewed in several ways. The stylised flowers were uprooted and replanted in new colours and contexts. The palmette ornamented arches began to tell new stories. These elegant disruptions were created by a few bold young designers who dared to ignore conventions whilst retaining a healthy respect for the brand’s heritage.

“I can’t choose a favourite dinner service. To me, Royal Copenhagen is all about the whole collection.”
— Louise Campbell
Designer of the Elements series

THE BUILDING BLOCKS OF BLUE FLUTED PLAIN. ENDLESS INSPIRATION
Chrysanthemum flowers were a popular motif in China at the time and were appropriated into European porcelain design from the start. As Blue Fluted Plain developed, it kept its stylised chrysanthemum in a simple form, while the cinquefoil grew next to it; a plant native to the Nordic region.

In the porcelain painting studios, the following terms are used: the chrysanthemums are known as style flowers and the cinquefoil is called the round flower. In three-part decorations, there is a third flower called the nutflower. The flower vines are known as the ‘swings’ with palmettes as stylised leaves. The small leaves of the flowers are called the bristles or manes. The grass tufts on the circle of the Blue Fluted Plain series are called rays. At the edge, the partition lines end with a ‘tongue’.

THE ART OF HAND-PAINTING
The Blue Fluted Plain service and all of its descendants are still carefully and painstakingly painted by hand. Initially, it was difficult to find skilled painters. After the opening of the plant, Danish diplomat August Hennings persuaded five painters from the famous Meissen porcelain factory to come and work in Copenhagen. However, it didn’t quite go according to plan and the authorities tried to stop them from leaving Meissen. When they finally did arrive in Copenhagen, the Saxon envoy was despatched and two of the painters had to return home.
AN ENTREPRENEURIAL MONARCH
Juliane Marie was the widow of King Frederik V and came to power in Denmark and Norway when her late husband’s son from his first marriage became mentally ill and was unable to govern. Juliane Marie was a strong woman with a good grasp of the needs of the time. Via her European contacts, she had understood that a combination of knowledge and the use of local raw materials would improve local living conditions. Like many other European monarchs, she supported research in natural science. It was no longer theology but science that would improve life on earth, hence her interest in mineralogy and the raw materials for porcelain production.

FROM A GOOD PORCELAIN FAMILY
The production of porcelain was not entirely unknown to Juliane Marie. Her brother, Charles I of Brunswick-Wolfenbüttel had also founded a porcelain factory in Fürstenberg, Germany. In addition, their sister was married to Frederik II of Prussia, one of Europe’s absolute monarchs who in 1763 founded a porcelain factory in Berlin. Although the siblings corresponded, the secret for porcelain manufacturing was not shared between them and it was only in 1774 that porcelain was first produced in Copenhagen. Finally, Juliane Marie and the Danish royal family had their own valuable porcelain production, like other European monarchies.

THE ROYAL CROWN AND THE THREE WAVES
Juliane Marie was adamant from the start that each piece of Royal Copenhagen porcelain would be stamped with its unique factory mark: the three hand-painted waves that symbolise Denmark’s waterways, the ‘Oresund’ or Sound, the Great Belt and the Little Belt. The queen also introduced the royal crown stamp to highlight the factory’s royal association. The crown has changed over time and can be used to date each piece of Royal Copenhagen. On the Royal Copenhagen website, there is a list of the crowns and the corresponding time periods.

In the 1700’s, it was good diplomatic practice amongst royalty and aristocracy to give fine porcelain as gifts. Following Danish defeat at the Battle of Copenhagen in 1801, Lord Nelson bought Royal Copenhagen porcelain for his beloved Lady Hamilton. The Danes lost the battle. But a love of Danish porcelain was victorious.

ROYAL COPENHAGEN
SINCE 1775

FOUNDED IN 1775 BY QUEEN DOWAGER JULIANE MARIE

Juliane Marie was known as a modern queen and a strong supporter of the country. It was the task of the reigning monarch to safeguard the country’s economic health with the development of domestic products and services. Her greatest legacy was founding the Royal Danish Porcelain Factory in 1775.

IN 1775

Four examples of the Royal Crown as it changed its shape over time. The meaning behind the symbol remains the same.
Since 1775, each piece of Royal Copenhagen porcelain has the three hand-painted waves as the factory mark. These represent Denmark's most important bodies of water: the Sound (Oresund), the Great Belt (Storebælt) and the Little Belt (Lillebælt).

Blue. The colour of love, and spirituality. Of Gods and the divine. Of the ocean and of the celestial sky. For millennia, the colour blue has inspired artists’ words and images. It has also been one of the most expensive and difficult colours to get hold of. Almost 7000 years ago, the Egyptians would crush the blue stone Lapis Lazuli into a fine powder to use as pigment for eye makeup and murals on walls. Much later, medieval painters learned to use the stone’s colour to manufacture paint, attaining the colour ultramarine. Karen Blixen describes the colour in her winter tale ‘The Young Man with the Carnation’. “Oh I have found it at last. This is the true blue. Oh, how light it makes one. It is as fresh as a breeze, as deep as a deep secret, as full as I say not what.” Quote from Old Lady Helena when she was presented with the blue-painted Chinese jar.

Royal Copenhagen’s blue pigment is called cobalt zinc silicate and it is the cobalt that provides the distinctive blueness. In its infancy, Royal Copenhagen obtained their cobalt from Norwegian ‘Blaafarveværket’, the ‘blue colour factory’ a company that was responsible for between 70 and 90 percent of all global cobalt production throughout the 19th century.

BLUE – LITTLE AND LARGE

In Denmark, we consider Blue Fluted Plain part of our cultural heritage and something we all have a connection to in one way or another. Passed down from generation to generation, pieces of Blue Fluted Plain can be found in many Danish homes.

Over the centuries, Royal Copenhagen has produced between 1,500 and 2,000 different kinds of cups, jugs, bowls and plates; all hand-painted to the last detail. There have also been more unusual pieces in the series. In the early 1900s, Blue Fluted Plain was highly desirable and the pattern could be found on everything from washbasins to chamber pots.

“I had not long arrived when I found a Blue Fluted Plain plate, one from the old days. I observed its loveliness, the shine of its surface, its charm, its slightly grey-green whiteness, its dreamy indigo blue colour fusing with the mass. This was porcelain, genuine, pure, unsullied by human hand ... It was this pristine plate that opened my eyes to a new world, from which I picked out my little part ... I kept this old blue-painted plate with me as my Bible. Alas, I never achieved its perfection. Times have much changed. The mass has become purer, whiter, the glaze and colour, too. But this little veil of grey-green, reminiscent of the air over the sea on a still summer’s morning before the sun has risen was hopelessly lost.”

ARNOLD KROG (picture below) Artistic director of Royal Copenhagen 1884 – 1916

A PASSION FOR BLUE
It is an extraordinary force of life that can live until it is 240 years old and still show new facets of its personality. The Blue Fluted Plain pattern has evolved and branched out in new ways since its creation in 1775. Here is a story of how a legacy can continue to flourish in the right hands.
A Danish design classic, Wegner’s 1944 ‘China’ chair was inspired by Chinese imperial thrones. In Tivoli, Copenhagen’s famous amusement park, there is an elaborate Chinese-influenced pantomime theatre. And from the 1500s to the 1700s, European aristocracy raved about anything with that exotic Oriental touch. The period has been called the ‘big meeting of China and Europe’ and is the time when blue-painted Chinese porcelain became hugely popular. Royal Copenhagen’s Blue Fluted Plain was initially inspired by this Orientalism but, like Wegner’s chair, it has evolved its own unique expression which has become shorthand for Danishness.

In the picture above: Blue Fluted Plain cup high handle, Blue Fluted Plain teapot, Blue Fluted Plain bowl
On the opposite side: Blue Fluted Plain teapot, Blue Elements jug, Blue Fluted Plain jug, Blue Fluted Plain cup and saucer high handle, Blue Fluted Plain plates
In the picture above: Blue Fluted Plain bowl on stand, Blue Fluted Mega tureen, Blue Fluted Mega mug, Blue Fluted Plain plate

On the opposite side top: Blue Fluted Mega plate deep, Blue Fluted Mega thermal cup, Blue Fluted Mega teapot, Blue Fluted Mega plate, Blue Fluted Mega cup and saucer high handle

On the opposite side bottom: Blue Fluted Mega mug, Blue Fluted Mega plate

“You can’t do that!” For some people, the line was crossed when Blue Fluted Mega was born into the Millennium. Details of the original Blue Fluted Plain design were magnified and allowed to wander across the porcelain… and this was revolutionary. Now, a whole new generation has its own expression in our hand-painted porcelain; each piece of the series boasts a unique decoration but everything continues to be as carefully created and hand-painted as it was 240 years ago. A young design student, Karen Kjeldgård-Larsen created Blue Fluted Mega. It could have easily ended up as mere concepts; beautiful sketches filed in a desk drawer. Instead, it was championed by visionaries who were brave and bold enough to welcome the idea and in this way, to change the world.
Back in the mid-1800s, there was a trend amongst the privileged classes to create opulent table settings with richly decorated porcelain. This inspired Royal Copenhagen’s then creative director, Arnold Krog to create some offspring for Blue Fluted Plain. The resulting sisters, Blue Fluted Half Lace and Blue Fluted Full Lace have elaborate lace borders and accents. Each individual hole in the openwork lacing is still carefully created by hand, demanding precise craftsmanship. Today, both services can still be found in modern homes, often partnered by other Royal Copenhagen dinnerware. Delicate reminders of Royal Copenhagen’s two-century-long story.

In the picture above: Blue Fluted Plain bowl on stand
On the opposite side: Blue Fluted Plain bowls, Blue Fluted Plain plate
A real princess so fine and fragile that you can almost feel the pea. The Princess series is a royal tale. Romantic but simple, it has the shape of Blue Fluted Half Lace but with delicately hand-painted borders instead of porcelain lace. Designed as dinnerware in 1978, its shapes are from the 1880’s. Princess is a beautiful example of the many possible variations of the Blue Fluted Plain design. And the pea? Hans Christian Andersen wrote “...the pea was put in the museum, where it may still be seen, if no one has stolen it.”
SHAPED BY
NORDIC LIGHT

THE WHITE COLLECTIONS
White Fluted, White Fluted Half Lace, White Elements & OLE
White. The purest and lightest possible colour. But within it, a multitude of shades, nuances and emotions. Within this pared-down simple palette, Danish artist Hammershøj explored the interplay of white and light, creating depictions of everyday Danish interiors to international critical acclaim. You could say that to appreciate Hammershøj’s work is to appreciate Danishness. His austere interiors are disturbed by shards of light, illuminating the white walls and washed floors that typify many Danish homes to this day. Without much interruption by colour or pattern, the light and its shadows and even sparkling dust motes highlight the beauty of the mundane and the loveliness of everyday objects.

In the same way, Royal Copenhagen’s white dinnerware collections embody lightness, simplicity and understated elegance. Unadorned by colour or patterns, each piece’s smooth, elegant form and considered functionality can be simply appreciated. A clean, white plate can become a canvas for either inspired culinary artistry or perfectly ordinary weekday meals. After all, there is beauty in the mundane. And imagine picking up the same plate years later and seeing, reflected in the smooth, white surface all the good meals and good times enjoyed. Pure loveliness in radiant, blissful white. Embrace the light.
Prior to Royal Copenhagen’s inauguration, alchemists, engineers and other enthusiasts worked diligently to solve the mystery of porcelain manufacturing that the Chinese had kept secret. When solved the first dinnerware form was the Blue Fluted Plain. Then came the Blue Fluted Half Lace. Having been adorned in blue paint for hundreds of years, these designs now stand naked and as pure as they were when they were first created. White Fluted and White Fluted Half Lace speak their own design language.

*In the picture above:* White Elements plate
*On the opposite side:* White Fluted plate deep, White Fluted bowl, White Fluted dishes, White Fluted plates
*On the previous page:* White Fluted Half Lace teapot, White Elements dish, White Fluted jugs, White Fluted bowl, White Fluted plate deep, White Fluted mug, White Fluted thermal cup, White Fluted Half Lace cup and saucer high handle, White Fluted plates
The understated rebel who can’t escape her royal roots but still challenges the establishment with her unusual shapes and forms. White Elements was designed by the inimitable Louise Campbell using the Fluted Half Lace design from a previous chapter in Royal Copenhagen’s story. Arnold Krog, Royal Copenhagen’s artistic director from 1884 until 1916 had created the shape for Blue Fluted Half Lace way back then. But it was only in 1987, with a more modern taste for simplicity that White Fluted Half Lace finally came to life. Since then, it has danced on tables with its eternally young and lovely pattern.

In the picture above: White Elements dish, White Fluted Half Lace plate
On the opposite side: White Fluted Half Lace saucer, White Fluted Half Lace plate, White Fluted Half Lace dish, White Fluted bowl
Held in your hands, a White Fluted plate gives you a feel for Royal Copenhagen’s heritage and tells the story of royal porcelain and excellent craftsmanship in brief. Blue Fluted Plain was actually derived from its form and in this way, it was burnt into Denmark’s cultural heritage at 950 degrees before glazing. White Fluted is produced in many of the classical shapes, but also has its own special pieces. In pure white, the stage is set for your own personal expression, like footsteps in fresh snow.

**THE WHITE COLLECTIONS**

On the opposite side: White Fluted bowl, White Fluted plate deep, White Fluted egg cup, White Fluted dish
Blue as twilight. As shadows at dusk. As inky dark indigo. The royal blue color is recognisable, but on Blue Fluted it gets a different, deeper tone. Unlike all other blue-painted dinnerware from Royal Copenhagen, the colour is the decoration in itself. It fills the entire piece, only rippled by the classic fluting from 1775. The series has been moulded in the same shapes as Blue Fluted Plain dinnerware but each piece’s surface is rough, ceramic and matt. The result is rustic yet stylish, new yet historical. A royal blue interpretation of a heritage that is never forgotten. That constantly evolves.

A NEW SHADE OF ROYAL BLUE

On the opposite side: Blue Fluted plate, Blue Fluted bowl
In the pictures: Blue Fluted plate deep, Blue Fluted plates
Black as the night. As dark humour. As the counterpart to Yang.
Black Fluted is a dramatic departure from many typical Royal Copenhagen characteristics. The color black appears not only as decoration but spreads over the entire surface of each piece, enveloping it in its tactile matt darkness. A stark contrast to the gloss of other dinnerware services but there is no doubt about its royal blood. The series is moulded in the same shapes as the Blue Fluted Plain from 1775. Sturdy and sophisticated. Rustic, but with elegance.
In the picture above: Black Fluted teapot, Black Fluted thermal cup
On the opposite side: Black Fluted bowl, Black Fluted plate
When Karen Kjaeldgaard-Larsen designed Blue Fluted Mega in 2000, it was radical. And in 2006, when she and Royal Copenhagen introduced the Black Fluted Mega, it was proof again that solid traditions can stand up to being challenged. Inky black on pure white. Hand-painted as it has always been, the black brush strokes bringing the blown-up flowers to life in a new and surprising way. Minimalist, cool and perfect for those who never believed they would dress a table in royal porcelain.
With a heartfelt love for Royal Copenhagen, Danish designer Louise Campbell broke all boundaries and created Elements. This dinnerware series plays with the centuries-old elements of Royal Copenhagen’s history: the classic flutes, the lace edging, motifs from Flora Danica and a bold interpretation of Blue Fluted Plain. White Elements and Multicoloured Elements were launched first. One was a conscious interrogation of pure form without any additional decoration. The other, a joyful dance with colourways. The designer decorated boldly with the classic flowers of 1775, in a riot of colours. Last, but not least, there is Blue Elements, a series that interprets the classic blue afresh.
Is there a simple white dinner service as edgy as White Elements? Elegance and style go hand in hand with history. With this dinnerware, the colour white has a new champion.

In the picture above: White Elements dish
On the opposite side: White Elements plate, White Elements dishes
“I have explored how far I could distance myself from predetermined functions and let the series become a glorious mixture of high handled cups, jugs without handles, bowls for everything from soup to sugar and dishes for both lobster and spaghetti bolognese.”

LOUISE CAMPBELL, Elements designer
And now the flowers grow wild, in blue from the original Blue Fluted Plain. Blue Elements whispers its 240 year old story. Designed by Louise Campbell, it is an heir gone rogue. Blue Elements is quite familiar yet very surprising. Nothing looks the same. All parts of the series are different and each piece has its own unique decoration.

In the picture above: Blue Elements multi cup, Blue Elements plate
On the opposite side: Blue Elements jug, Blue Elements dishes, Blue Elements multi cup, Blue Elements plate
FLORA DANICA

THE MERGER OF NATURAL SCIENCE AND ART

A botanical wonder by Johann Christoph Bayer

NATURAL SCIENCE

During the golden age of porcelain production in Europe, the elite began to take an interest in the study of botany and nature, both for its beauty and its benefits to humanity. The extensive Flora Danica botanical atlas was commissioned by King Frederik V in 1761. It consisted of thousands of engraved copper plates with hand-coloured illustrations, accurately representing Danish wild flowers and plants in size and details. It was not completed until 1874, showing its immense scale.

ART

It is not known who in 1790 decided to decorate a large, expensive banquet service with illustrations from Flora Danica. Today, the Flora Danica service is painted as it was over 200 years ago, in free hand based on the original panels. On the fine porcelain, as in the original Flora Danica panels, there is no distinction between roses and thistles; all plants are treated the same. It was the same botanical artist, Johann Christoph Bayer who had previously worked on the Flora Danica books who painted most of the first major Flora Danica dinner service for Royal Copenhagen. In the poor lighting of the time, this work eventually cost him his sight. Deservedly, he was awarded a full pension.

The first Flora Danica dinner service consisted of 1802 pieces and was reported commissioned by the Danish king, Christian VII as a gift to the mighty Empress Catherine II of Russia. Perhaps to ameliorate the fact that Denmark had not supported the Russians during the war between Sweden and Russia.

The Flora Danica service was the life’s work of acclaimed porcelain painter, Johann Christoph Bayer. To appreciate Flora Danica is to appreciate two great works; the exquisite wild flower engravings of the actual botanical atlas as well as Bayer’s artistry as he painstakingly hand-painted these illustrations onto fine Royal Copenhagen porcelain.
DANISH FLORA AND ROMAN INSPIRATION
The discovery and excavation of Herculaneum and Pompeii in the 1700s lead to the widespread use of classical motifs in decoration and inspired Flora Danica’s design. The gilded edges show its Roman influence and put a historical framework around the detailed botanical art.

A NATIONAL TREASURE FOR THE KINGDOM...AND EVERYONE
Precious and luxurious, Flora Danica has been given and received by wealthy, aristocratic and royal families around the world, including the Danish royal family where the service still graces the table on state occasions. Flora Danica can now be purchased on request.

FLORA DANICA MADE TO ORDER
For more information on Flora Danica or to place an order please contact Royal Copenhagen on floradanica@royalcopenhagen.com
NATURE’S CREATIVITY ON THE TABLE

In 2011, fashion and costume designer, Anja Vang Kragh created Flora, a modern dinner service where each piece is decorated with different flowers. The inspiration for this floral service came from Flora Danica, but Anja picked her own flowers and plants including magnolias, dandelions and roses to dress this beautiful dinner service. Her idea was to bring nature’s creative energy indoors so that one can enjoy a bouquet on the table at any time of the year.

FLORA

In the picture above: Flora bowl, Flora cup high handle, Flora teapot
On the opposite side: Flora bowl, Flora plate, Flora dish
After the long, dark winters of the cold north, Spring’s first tentative signs are given a warm welcome. In Denmark, we traditionally give each other eggs; the classic springtime symbol of fertility and rebirth. For Easter 2015, the Royal Copenhagen Spring Collection celebrates its 10th anniversary with the introduction of a celebratory bonbonnière based on the tulip with birch branches. And this year, there are more new additions blossoming in the collection, including Blue Butterfly with Knotweed, Raspberry, Blackberry and Roses. A tribute to Spring, fertility and nature.

**A TRIBUTE TO LIGHT AND NATURE**

**SPRING COLLECTION**

*In the picture above:* Anniversary Bonbonnière tulip, Bonbonnière tulip

*On the opposite side:* Easter Eggs, Easter Egg large, Bonbonnière rose, Bonbonnière tulip, Anniversary Bonbonnière tulip
The Hydrangea vase is designed by Dutch floral artist, Wouter Dolk. The vase is hand-decorated with a special technique that makes it appear so realistic, you can almost smell the flowers’ scent. Lovely holding fresh flowers. Even without, the vase is a bouquet in itself.

THE ART OF GIVING FLOWERS

The Hydrangea vase is designed by Dutch floral artist, Wouter Dolk. The vase is hand-decorated with a special technique that makes it appear so realistic, you can almost smell the flowers’ scent. Lovely holding fresh flowers. Even without, the vase is a bouquet in itself.

In the picture above: Hydrangea Vase light blue
On the opposite side: Hydrangea Vase with green stalk
FLUTED CONTRAST

Fine porcelain and silicone. Could there be a greater contrast? The fluting is the hallmark of Royal Copenhagen porcelain. And now it is encased in colourful covers so the past can be carried into the present, literally. Morning, noon and night. Indoors and outdoors. With tea, coffee, soup or espresso. Fluted Contrast was designed in 2007 by H.C. Gjedde and every year new colours are brought into the collection.

In the pictures: Fluted Contrast mug
Every year, the Fluted Contrast collection has new colours added. In 2015, bubblegum and mint are included in the series; shades that perfectly coordinate with those of previous years.

Fluted Contrast is available in two sizes; large and espresso sized. As for using the cups, there are no rules. Anything is possible.
A CHRISTMAS TALE

Royal Copenhagen's distinctive Christmas service tells the story of how Danes celebrate Christmas. It all began way back in 1733 when the Star Fluted design was created. Back then, it was simply decorated in blue as was most of the porcelain. But in 2006, the star shone again, this time showing an abundance of all the things we love about Christmas.

STAR FLUTED CHRISTMAS

In the picture above: Star Fluted Christmas cup and saucer high handle, Star Fluted Christmas plate
On the opposite side: Star Fluted Christmas bowl on stand, Star Fluted Christmas jar with lid
“I look forward to this time”... So begins one of Denmark’s most beloved Christmas stories: Peter’s Christmas published in 1866. To many Danes, this story represents everything that is cozy and welcoming about a traditional Danish Christmas. Lighting the traditional advent candle, bringing out the Christmas box from the attic or cupboard, reuniting with decorations that the whole family can remember from Christmas past. And of course, bringing out the festive dinnerware service that reminds us it will soon be Christmas.

Peter’s Christmas was illustrated by Pietro Krohn, who later became the artistic director of Bing & Grondahl, a porcelain producer that is now part of Royal Copenhagen. The dinner service was designed by Finn Næs-Schmidt who interpreted the elements of Christmas magic from the book; intertwined hearts, spruce garlands, angels, drums and trumpets.

The Star Fluted Christmas range has everything you need for any kind of occasion during the season; from a cheery breakfast to the traditional Christmas dinner and all those festive moments in between.

On the opposite side: Star Fluted Christmas bowls, Star Fluted Christmas plate, Star Fluted Christmas sauce boat, Star Fluted Christmas dish.
Of all the Christmas wishes, peace is one of the greatest. Not just peace on earth, but a moment of peace in a chaotic day. Take a moment to experience a little moment of seasonal peace. And perhaps you’ll hear the angels sing...

In the picture above: Star Fluted Christmas cup high handle
On the opposite side: Star Fluted Christmas cup and saucer high handle, Star Fluted Christmas plate, Star Fluted Christmas egg cup, Star Fluted Christmas plate deep, Star Fluted Christmas bowl on stand, Star Fluted Christmas teapot
A story about Instagram told by Nina Hansen

“There are over 150,000 images of Royal Copenhagen porcelain on Instagram. None of them are from Royal Copenhagen itself. They have been uploaded and shared by a community where people with different backgrounds unite in their passion for Royal Copenhagen.”

Nina Hansen is 26 years old, and studies communications at Aalborg University in Copenhagen, but lives in the Danish city of Odense. “I’m interested in interior decoration and design, and I came across the Royal Copenhagen community on Instagram. That was how my interest in its beautiful dinnerware began. I think it is aesthetically pleasing and very inspiring to see other people's pictures. It also means a lot to me to share my own pictures that show my best side, who I am and what I can do. I now own a few pieces from Blue Fluted Mega, White Fluted and Blue Fluted Plain. I also inherited a few pieces from my Grandmother. As a student I don’t have a lot of money, so it’s all about prioritizing. If I want a particular plate, I eat oatmeal for the rest of the month. On the other hand, all food tastes better served on Blue Fluted Mega.”

According to Nina, the community is not just about uploading your pictures on Instagram. People make friends through this shared interest. Engage with one another.

Nina explains that beautiful porcelain is something luxurious in her everyday life. “I like the history behind it, and I love the many reinterpretations of the old Blue Fluted Plain pattern.”

She concludes: “I invest in Royal Copenhagen pieces, because I know they aren’t a fad, but will keep their value. And I am overjoyed that there is now the breakage guarantee.”
PRIZE-WINNING
ROYAL
PORCELAIN

Since 1775, every piece of porcelain that has left Royal Copenhagen carries its factory marks; the three waves, the royal crown and the painter’s mark. These are symbols of authenticity, the royal connection and the mark of handcraftsmanship.

THE THREE BLUE WAVES
When the Dowager Queen Juliane Marie founded the Royal Porcelain Factory in 1775, she insisted that the three waves should be the factory’s trademark. The waves symbolise Denmark’s three most important bodies of water; the Sound, the Great Belt and the Little Belt. To this day, the waves are painted on the back of each piece of porcelain and comprise Royal Copenhagen’s well-known signature of authenticity, a mark of fine craftsmanship and Danish porcelain art.

THE ROYAL CROWN
The crown symbolises Royal Copenhagen’s beginnings in the hands of the entrepreneurial monarchy. The crown was initially painted by hand, but by the 1870s, the company began to stamp the mark under the glaze. The crown is decorated with the “Dagmar Cross”, a jewelled crucifix dating from the Middle Ages that was discovered in 1690.

Over the years, the crown has changed but it is possible to identify the year or decade in which each piece of porcelain was manufactured. Here are some examples of the crown’s evolution through time. For more information, please refer to the Royal Copenhagen website.

THE CRAFTSMAN’S MARK
It takes four years to learn the craft of painting on Royal Copenhagen porcelain. And although it may be difficult for a layperson to distinguish one Blue Fluted Plain design from another, accomplished painters always know their own work, as they know their own personal handwriting.

Each painter (and still has) their own stamp, marked on the bottom of every piece of porcelain. Some of the painters are well-known, but some are now a mystery.

Porcelain Marks Overview

- 1870–1890 Stamp in blue under the glaze
- 1887–1892 Stamp in violet or red over the glaze
- 1892 Stamp in red or green over the glaze, used on request from USA for export goods
- 1894–1900 Crown and DANMARK stamped in green under the glaze, blue wave mark
- 1889–1922 Crown and ROYAL COPENHAGEN stamp in green under the glaze, blue wave mark
- 1905 Hand-painted mark in blue under the glaze, used for Juliane Marie porcelain (originally on reproductions of 18th century models)
- 1921 Hand-painted mark used for productions made in China
- 1923 Crown and DENMARK stamped in green under the glaze, blue wave mark
- 1955–1949 Dot above a selected letter in ROYAL or COPENHAGEN
- 1950–1984 Dot below a selected letter in ROYAL, DENMARK or COPENHAGEN

- 1985–1991 Dot above one/two selected letter(s) in ROYAL or under COPENHAGEN
- 1992–1999 RO
- 2000–2004 RA
- 2005–2009 RL
- 2010–2014 RC
- 2015–2019 RO
PRODUCT OVERVIEW

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BLUE FLUTED PLAIN

Designed in 1775.
Revised in the 1880’s by Arnold Krog

Blue Fluted Plain was Royal Copenhagen’s first dinner service design. Today, 240 years later, it is one of the world’s most famous and desirable porcelain sets. Blue Fluted Plain is still produced as it has been since the beginning, where each piece is treated as a piece of art and is lovingly painted by hand.

SEE MORE ON PAGES 14-21
BLUE FLUTED HALF LACE

Designed in 1888 by Arnold Krog

Around 100 years after Blue Fluted Plain was born into the world, it was dressed in beautiful lace. Arnold Krog, who had a flair for detail, also designed the charming snail shells that adorn the lids and handles.

SEE MORE ON PAGES 14-21

BLUE FLUTED FULL LACE

Designed in 1775.
Revised in the 1880’s by Arnold Krog

Blue Fluted Full Lace is rich in detail and is a testimony to fine porcelain craft. Every little hole in the lace border is carefully created by hand and accented with blue brush strokes. Elaborate and pretty.

SEE MORE ON PAGES 14-21
BLUE FLUTED MEGA

Designed in 2000 by Karen Kjældgård-Larsen

The familiar Blue Fluted Plain design, interpreted in new and surprising ways. Each piece of Blue Fluted Mega has its own unique hand-painted design.

SEE MORE ON PAGES 14-21
Princess was originally designed as a tea set, and was first produced as a full dinner service in 1978. Hand-painted lace borders highlight the Blue Fluted Half Lace shapes.

SEE MORE ON PAGES 14-21
**FLUTED SIGNATURE**

*Designed in 2007*

All porcelain products from Royal Copenhagen have three waves on its underside. With Fluted Signature they are disrupted and amplified to tell its story on the front. A symbol of Royal Copenhagen’s constant renewal over 240 years.

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**OLE**

*Designed in 1997 by Ole Jensen*

Sculptural ceramist Ole Jensen has united functionality with organic beautiful forms in designs that are perfectly utilitarian and quirky. A pleasure to use.

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**WHITE FLUTED HALF LACE**

*Designed in 1888 by Arnold Krog*

Having been decorated in blue for several hundred years, White Fluted Half Lace was separated from its decoration and given a life of its own. Youthful but with character.

SEE MORE ON PAGES 22-33
White Fluted was born in 1775, as the base shape of Blue Fluted Plain. Today, the beautiful fluting can be experienced in its simplest and purest form. White and elegant.

See more on pages 22-33

Produced since 2003.
Design from 1775

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Produced since 2003.
**BLUE FLUTED**

*Designed in 2014*

The royal blue colour is recognisable. But with the Blue Fluted collection, it gets a different, deeper tone. The surface is raw, ceramic and matt, giving the fluting from 1775 a new look. The shapes are the same as Blue Fluted Plain. A new expression with a well-loved history beneath it.

SEE MORE ON PAGES 34-37

**BLACK FLUTED**

*Designed in 2006*

The design has the same forms as Blue Fluted Plain with the original fluting from 1775. This is where the resemblance ends. Black Plain has a raw, matt, ceramic surface. The inky black emphasises its rustic expression, with cool elegance.

SEE MORE ON PAGES 38-41
Black Fluted Mega is a black and white example of how far one can go in reinterpreting a classic without losing its essence. Sophisticated, sharp and contradictory.

SEE MORE ON PAGES 42-45
WHITE ELEMENTS
Designed in 2008 by Louise Campbell

White Elements carries Royal Copenhagen’s history in its design DNA. This series has the original fluting from Blue Fluted Plain, the border from Half Lace and jagged edges from the legendary Flora Danica. White in a whole new dimension.

SEE MORE ON PAGES 46-53

BLUE ELEMENTS
Designed in 2013 by Louise Campbell

The Blue Fluted Plain pattern, as we know it but dismantled and reassembled into new forms. Blue Elements is a 240 year old story told in the blink of an eye. With the original fluting from Blue Fluted Plain, the border from Half Lace and jagged edges from the legendary Flora Danica.

SEE MORE ON PAGES 46-53
MULTICOLOURED ELEMENTS

Designed in 2008 by Louise Campbell

Multicoloured Elements is a dinnerware service that is edgy in many ways. The forms boast the original fluting from Blue Fluted Plain, the border from Half Lace and jagged edges from the legendary Flora Danica. In addition, there is a colourful exploration of the Blue Fluted Plain design.

SEE MORE ON PAGES 46-53

LACING
The beautiful ornamentation from Blue Fluted Half Lace but hand-painted in blue on Blue Elements and in a riot of exotic colours such as tangerine, turquoise and apricot on Multicoloured Elements.

FLUTING
The classic fluting from 1775 is used as another expression of designer Louise Campbell’s free-spirited humour and playfulness.

EDGES
A little greeting from the legendary Flora Danica service: the jagged edge or pearls, as they are called.

PATTERN
Each piece of Blue and Multicoloured Elements has its own individual, hand-painted interpretation of the Blue Fluted Plain pattern. Unlike other dinnerware services from Royal Copenhagen, Multicoloured Elements is decorated using the in-glaze method, where the decoration is applied on the surface of the glaze before firing so that it matures at the same time as the glaze.
**FLORA**

*Designed in 2012 by Anja Vang Kragh*

Flora carries the legacy of Royal Copenhagen’s beautiful Flora Danica into the future. Each piece has its own flowers, fresh from the garden.

SEE MORE ON PAGES 58-59

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6 PACKS

- **ESPRESSO CUP AND SAUCERS**
  - CUP AND SAUCER IRIS 10 CL
  - CUP AND SAUCER MAGNOLIA 10 CL
  - CUP AND SAUCER RHODODENDRON 10 CL
  - CUP AND SAUCER PANSY 10 CL
  - CUP AND SAUCER LABURNUM 10 CL

- **DEEP PLATES**
  - PLATE IRIS 21 CM
  - PLATE MAGNOLIA 21 CM
  - PLATE RHODODENDRON 21 CM
  - PLATE PANSY 21 CM
  - PLATE LABURNUM 21 CM

- **PLATES 27 CM**
  - PLATE IRIS 27 CM
  - PLATE MAGNOLIA 27 CM
  - PLATE RHODODENDRON 27 CM
  - PLATE PANSY 27 CM
  - PLATE LABURNUM 27 CM
SPRING COLLECTION

The Spring collection is inspired by delicate Danish spring flowers. Each year it blossoms with new decorations. In 2015, it will be 10 years since the first Royal Copenhagen Easter collection was designed. We celebrate with a large anniversary bonbonnière of tulips and birch branches.

SEE MORE ON PAGES 60-61

THE ART OF GIVING FLOWERS

The Hydrangea vase is hand-decorated using a sophisticated technique that makes the petals appear so lifelike, you can almost smell the flowers. The vase itself is a lovely bouquet for the table.

SEE MORE ON PAGES 62-63
Fluting is a permanent feature of Royal Copenhagen porcelain. With Fluted Contrast, the past and the present meet and celebrate. Each year, new colours are breathed into the collection.

SEE MORE ON PAGES 64-67
STAR FLUTED CHRISTMAS

“*I look forward to this time ....*”

So begins one of Denmark’s most beloved Christmas stories: Peter’s Christmas. The Christmas service is richly decorated with just about everything that we look forward to during December.

SEE MORE ON PAGES 68-73
Royal Copenhagen porcelain is of high quality and equally suitable for everyday use as for festive occasions.

Most of the dinner services are dishwasher and microwave safe. However, gold-rimmed sets may be damaged if frequently subjected to dishwasher treatment or exposed to microwave rays at all. The list shows which dinner services tolerate which conditions.

<table>
<thead>
<tr>
<th>SERVICE</th>
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Royal Copenhagen porcelain is made to be used everyday. If there is an accidental breakage, you can get a free replacement item for 24 months after purchase. The broken item must be returned with the guarantee certificate and the receipt of purchase to one of our shops or partner retailers. The breakage guarantee is only valid for first quality items.

Read more about the terms and conditions on www.royalcopenhagen.com

* Applies to all dinnerware series, except Flora Danica.
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